

2013



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2013  
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964 DEAN STREET  
7PM  
JUNE 14 2013  
BROOKLYN NEW YORK  
11238

As artists, we have control over what we make and in turn what is seen. This exhibition is a culmination of our present practices as we dictate by hand our collective futures. We disregard any perceived framework and remodel how our work exists in a space. Values transfer to glass, time is constructed in neon, landscapes are consolidated and performed. Gold blurs image.

Our ideas are the catalyst for the future.

The corresponding exhibition will be held June 14, 2023 in New York, most likely at the MOMA.

\* The first image(s) seen on each artists' page is their own work, (A). The following image, (B) is a proposal of a projected piece for the 2023 exhibition.

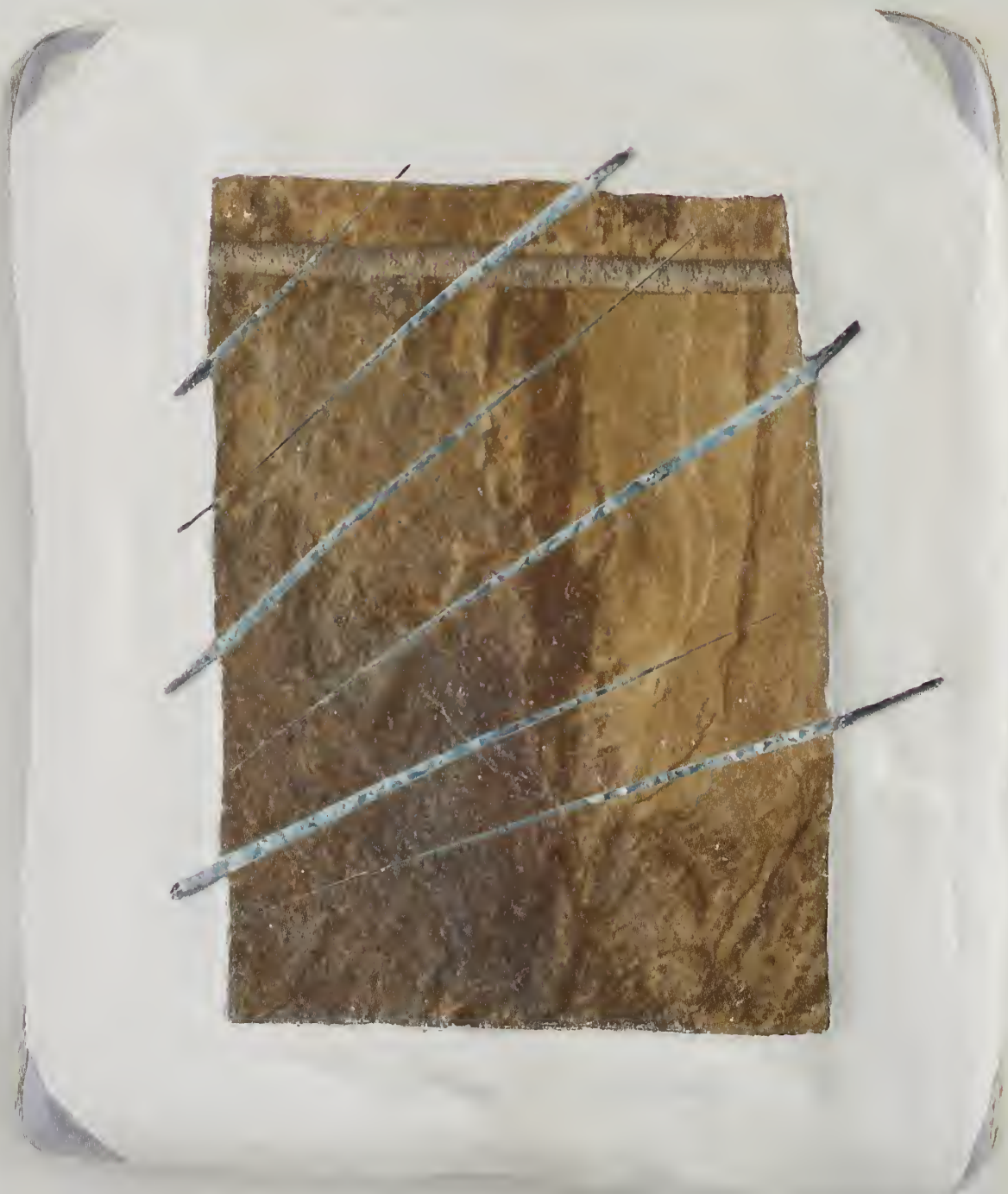
*Artists*

Katie Bell  
Jani Benjamins  
Claudia Bitran  
Trey Burns  
April Childers  
Ben Dowell  
Zach Gabbard  
Sam Gassman  
Stefan Gunn  
Daniel Herr  
James Foster  
Tamara Johnson  
Rachel Klinghoffer  
Kimo Nelson  
Leopold Masterson  
DH McNabb  
Arthur Peña  
Ruta Reifen  
Casey Jex Smith  
Catherine Siller  
Rebecca Ward

*Appendices*

Provenance  
Artist Contract







- 1.) Find the artist John Martin Bell (born 1985, Rockford, IL). As of the year 2013, he resided in St. Paul, Minnesota.<sup>1</sup>

He looks like this:



- 2.) Track down his work:  
'Persistent Present', watercolor on synthetic paper, 22 x 22in, 2012

It looks like this:



2

- 3.) The artist John Martin Bell is to be brought to the 2023 exhibition to curate our work together. He is to determine how it is arranged and has complete curatorial license over our two works in relation to one another within the exhibition.<sup>3</sup>

<sup>1</sup> If in 2023 John Martin Bell cannot be found, please contact his twin sister Katie Bell (born 1985, Rockford, IL) for his whereabouts.

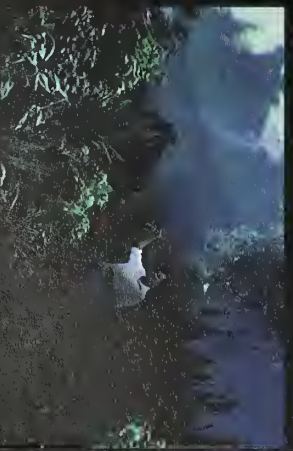
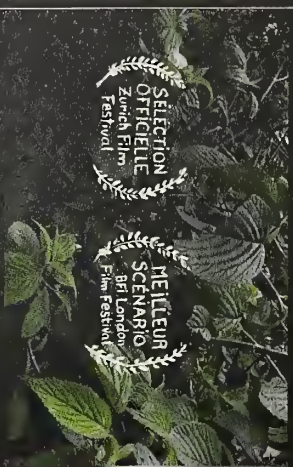
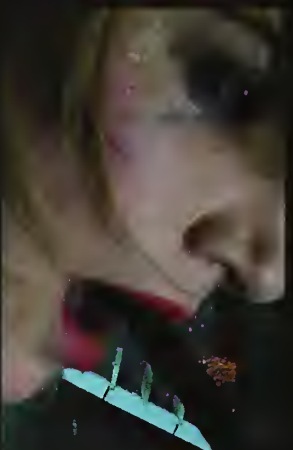
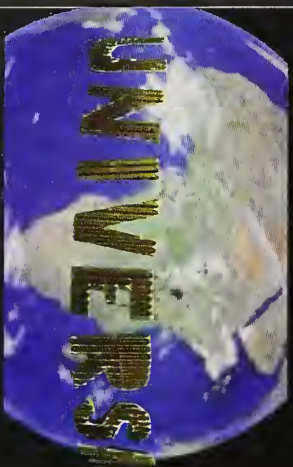
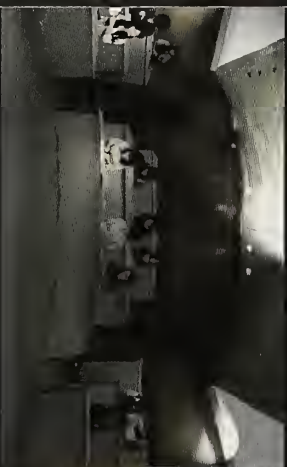
<sup>2</sup> If 'Persistent Present' cannot be found please use a comparable work from the time periods 2012-2013.

<sup>3</sup> If in the event that John Martin Bell is unable to come to the 2023 exhibition, please find Kurt Bell (born 1950, Rockford, IL) to act in his place.



**I will create a global network or web of collaborative drawings.**

**The drawing idea will be generated by a simple instruction, i.e. making a mark or writing an idea, and sending it to another collaborator. The collaborator, using their discretion, will include another friend, with the option of passing it on to another collaborator. The drawing in progress will be sent back to the provided address when the drawing feels completed. The collaborators will list their names, countries, and cities, on a separate sheet of paper. This drawing project is an attempt to reconnect people using the manual qualities of drawing and print, a tactile quality continuously fading since the rise of the Internet.**

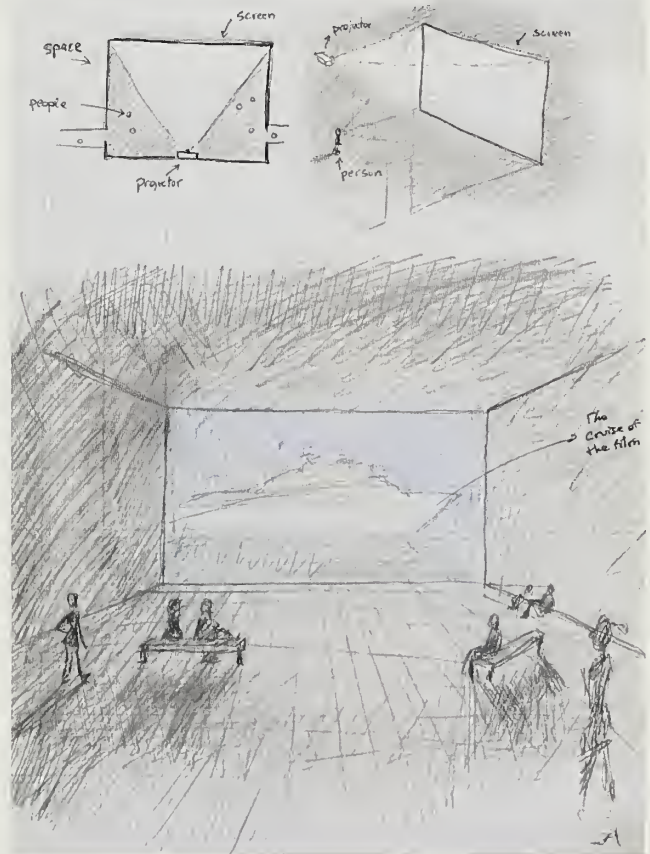
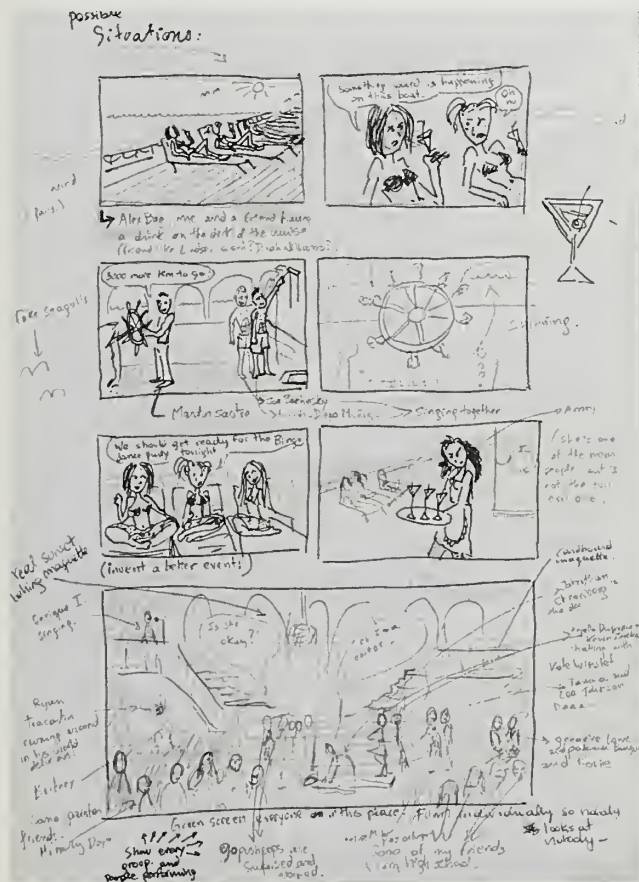




I will give each actor a tailored role that fits their psyche and satisfies their desires. I want the film to have a linear, predictable and simple story line and at the same time every scene can stand on its own. It will be a roller coaster of fictional situations: interactions between different performers, as well as a personal platform to experiment with craft, handmade special effects, editing and DIY sound tracks.

The film will be based on one of the trailers that I have already produced or one that will be made in the following years. I have always wanted to make a thriller that happens on a cruise.

I imagine the piece projected in a large empty room. People will be able to walk through it and have the liberty to choose whether to watch a scene or to watch the full-length piece. I also imagine the film being shown in different contexts (galleries, theaters, festivals) and I would like some fragments to be available online.







**For 2023, I  
propose to  
commission Jordi  
Colomer to make  
an opera. This  
will serve as a  
retrospective  
with his various  
characters,  
artworks and  
sculptures as part  
of arc. This piece  
will be represented  
in the show by  
the poster for the  
proposed Opera.**





*Dear April,*

*I am writing to you in hopes of explaining why I am supposedly guilty of (what has now become known as) "The Kim Gordon Hair Flip Brush Off". I'm sure that you have expressed your disappointment and heartache to those around you. However, I must say that at this point in my life, I honestly don't remember you or my "actions" toward you. Could it have been that you were perhaps a little wasted? Could it have been because you are a mumblor? It could have been the time that you (?) awkwardly followed me around Knockdown Center when "Body/Mind" performed during the Red Bull Music Academy.*

*I do remember a sad incident where a grown woman (probably pending middle age), was dressed as a thirteen-year-old girl glossed over something about seeing SY in Knoxville 10 years prior. She requested a photo be taken of her and I. Was this you? If this was you, I need you to understand how small you are in this universe. Our orbits have simply not met within each other and they may never, beyond this letter. If "The Kim Gordon Hair Flip Brush Off" created some lame Butterfly Effect for you, please keep hope that it will have done the same for me at some point in my eternity. Make things big because you, my dear, are small. Use it as a conceded reminder that nothing means everything and everyone cares. I now understand that Idols don't die, I should have admitted that long ago. I hope you feel better. All apologies?*

*Crack in the Sidewalk,*

*Kim Gordon*





**Christopher Williams**, "Kodak Three Point Reflection Guide, ©1968 Eastman Kodak Company, 1968. (Corn) Douglas M. Parker Studio, Glendale, California, April 17, 2003." 2003.

Dye transfer print, 16 x 20 inches.

For the 2023 Exhibition, I want this photograph by Christopher Williams to hang next to my work.



time  
for  
everything

I propose to have my work in conversation with two text art heavyweights Bruce Nauman, and Jenny Holzer at MOMA in 2023.

I would like to create a braid of cold neon wire of different colors and gauges that falls the three stories of MOMA's main atrium down to a large viewing gallery. The braid will pulse, whirr, and blink in random and structured animation sequences that will form "poetry" of the text that all of the individual strands of cold neon terminate in. In the gallery will be Bruce Nauman's infamous 100 Live and Die and Jenny Holzer's Monument. I would like the public to be able to draw a very distinct historical line and to revel in the swelling tide of thought as object.







In 2023, Michael Sharp, painter and costume designer, will create “Dissection of Gloriana the Faerie Queen, A further study on the Virtue of Magnificence.”

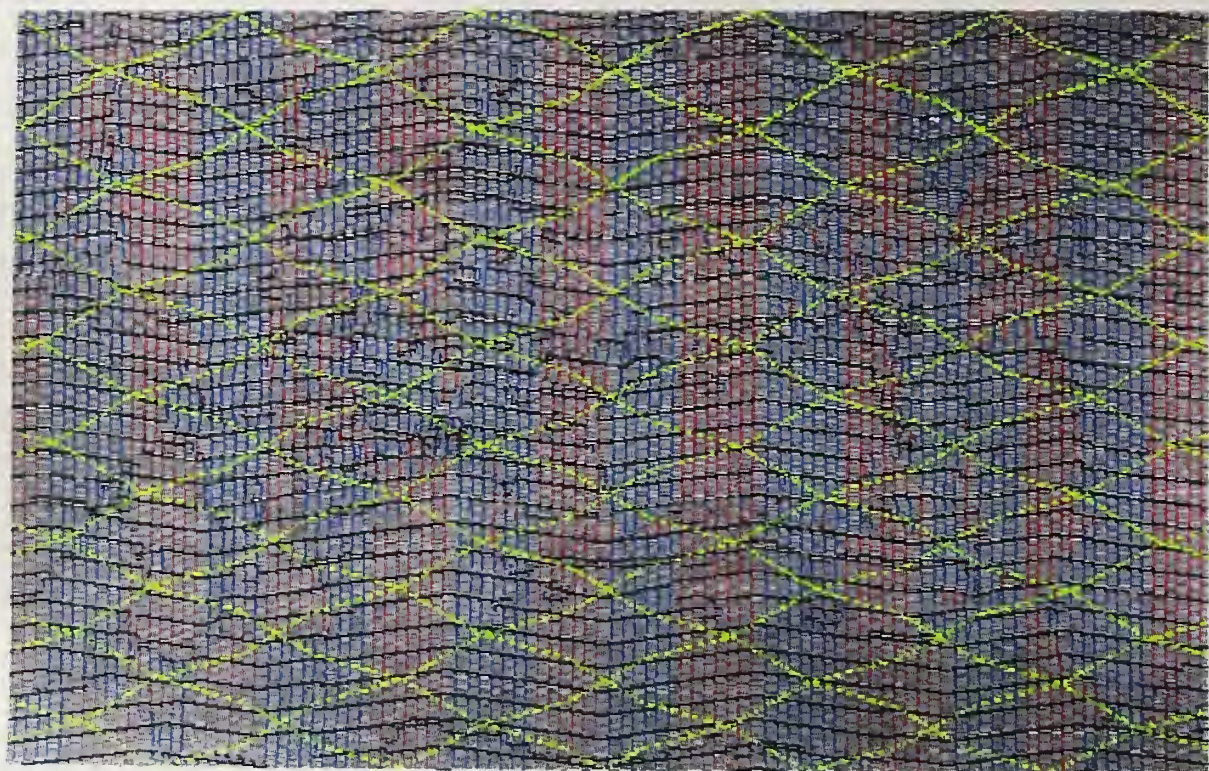
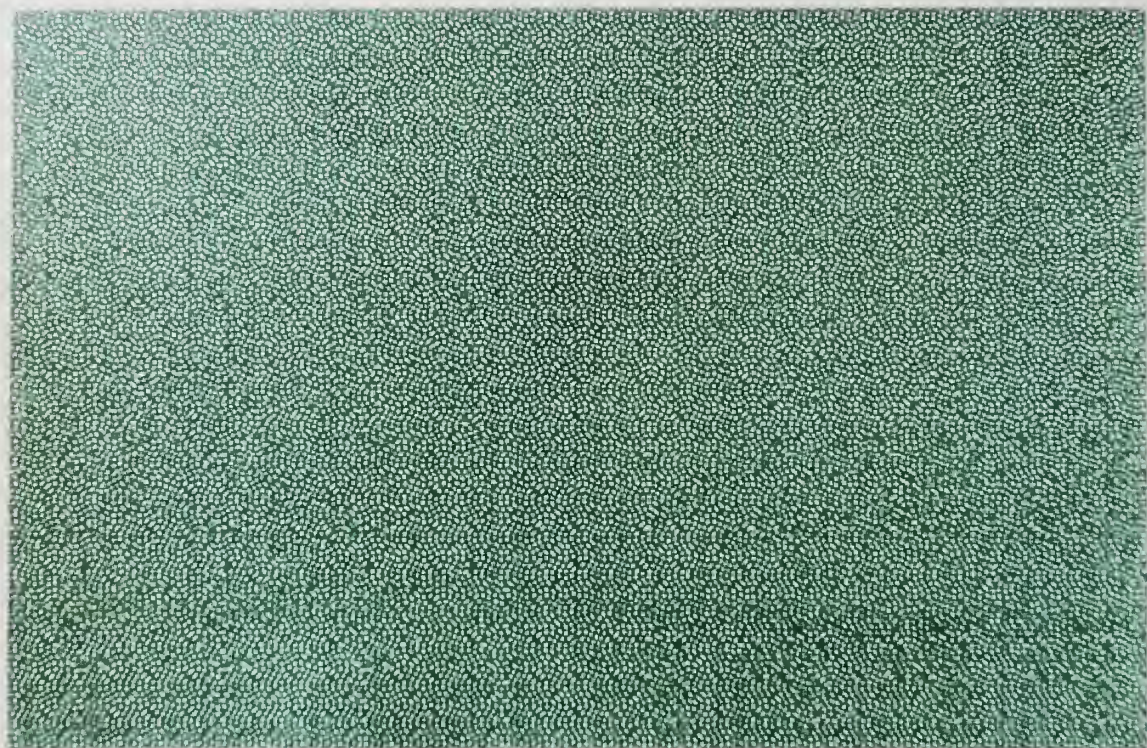
The sculpture’s contents will be excavated and examined. Through this documented autopsy, Sharpe will compile a written report postulating the meaning and exposing the true contents and materials used in this work.

Included here is a legal and binding contract that states with the sale of “Gloriana” the client agrees that “Gloriana” must undergo this transformation prior to 10 years from now. Half of the sale price will be put into escrow in order to finance the future portion of the work to be done some time prior to 2023. Attorney, Phil Jensen, has drafted and will administer this legally binding agreement.

It is also directed that Sharpe will use some portion of the literal sculptural material of “Gloriana” and embed it in a diptych that he executes. This diptych will be permanently presented as part of the future “Gloriana” likely bound to or containing the updated sculpture for the 2023 exhibition.









In 2023 I would like for the curators to search the internet for the .avi file:



download it if it still exists, copy it onto a VHS tape, and play it on a cathode ray tube monitor with a built-in VHS player. There should be no accompanying statements except

“I'm sorry”

At no point before the 2023 exhibition should the contents of the file be mentioned in any show material, nor should the file be screened in any setting associated with the show.



A poem or short film by Alfred Leslie about how life in New York has changed since the 1950's. Leslie has been a major influence for me not only in terms of his painting but in his entire attitude towards living post-war as an American artist. There is present in his work a search for meaning in an amoral world, as well as an experimentation with medium and subject matter to find a truthful style that communicates the American's inner struggle and the desire to define oneself. Born and raised in the city, he has the perspective of bearing witness to and participating in the rise of the generation known as the New York School, while having the especially keen and judgmental perspective only a native son could.

My work deals with the problem of living in the city - with change, confusion, absurdity - all things Leslie's work as a filmmaker and poet encapsulates perfectly. I am interested in gaining insight into this important artist's long view of the time in which he came of age, and the place in which we both find ourselves working.







...in pro-posal.:

*Plan 9 Helmet Head* (drawing on the future)  
work on paper- 12 x 8"

A Proposal for Collaborative Sculpture-  
Jose Lerma and James Foster

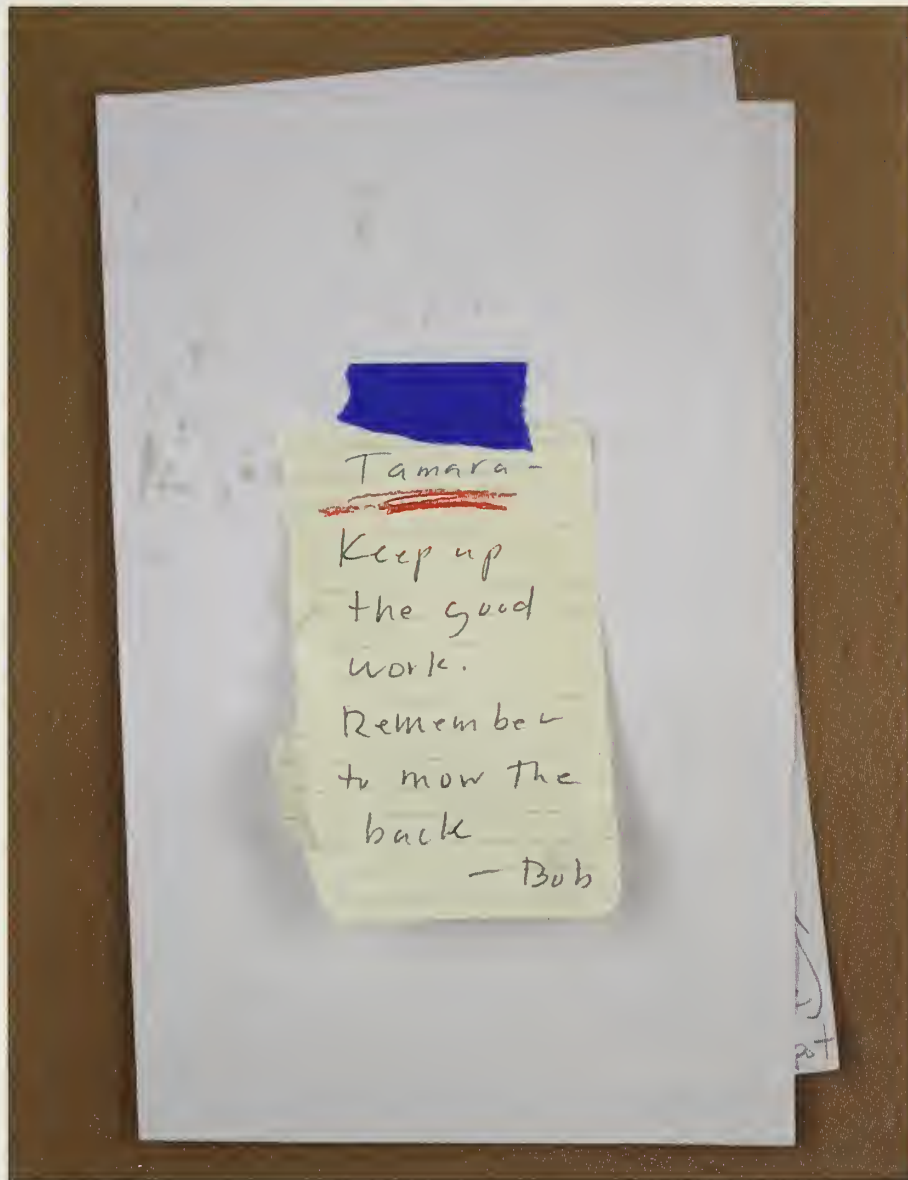
*Plan 9 Helmet Head*  
6 x 6 x 6'

Colored fabrics, glue  
2023









This is perhaps a note written to me by Robert Gober while working as his studio assistant. Inside the folded white paper includes drawings and notes for events and makings happening as of June 5, 2013. By June 5, 2023, I will have decoded this message and carried out Bob's wishes for my future work and his backyard.



At The Independent Art Fair in March Verena Dengler's colorful hybrid, part craft, painting and sculpture, called me from across the room. Candy colored ornamentation flanked the sides of an institutional white pedestal as a long rectangular needle point dominated the front panel. It was hung on the pedestal much the same way a painting is bolted to a wall at a museum. The needle point had a column of a gradient of blues to beige juxtaposed against a pillar of gradated hot pink. This produced an unexpected and satisfying color relationship that drew me in excavate the piece. The needle point's imagery seemed to be pulled from either a fabric pattern or modernist painting. It is as if the artist was trying to play a joke on the viewer and left a smirk on my face. Having a suspect combination of sources is pertinent to my practice right now as I aim to create room and drive friction in readability of the work.

Dengler's piece combines the language of decor, craft, sculpture and painting paying homage to both high and low art. This use of pastiche is relevant to my practice right now as I aim to successfully conglomerate re-appropriated materials, subject matter, and allegories from diverse sources. Remnants of material culture are pastiched into color-coordinated, aestheticized objects that bring disparate ideas together in unified forms.

Even though I have never personally met Dengler, I feel like we are kindred spirits, sharing a love for pattern and decoration, painting and sculpture. Her work has driven me to continue to explore the openness of visual language. I aim to use objects and treatment of surfaces as words in new compositions. Their juxtaposition with each other attempts to offer new connotations that can pull from the viewer's own psyche and our collective memories.









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## **TwentyThirteen/TwentyTwentyThree Exhibition Proposal**

I find the oscillation between opposing modes of operation in picture making to be a fertile place to experiment with varying methods of producing meaning. Pictorial information subverted and sometimes destroyed through process and exploration of material can lead to surprising forms of tension. I find this approach inherent in Arturo Herrera's Boy and Dwarf series of collages. I propose to exhibit a selected piece from this series, preferably #19 DF4. Herrera uses a cartoon image of a dwarf appropriated from a coloring book found in a second hand shop in Caracas as a point of departure to create this large scale mixed media collage. At various points the image reveals itself to the viewer, suggesting a figure ground relationship. At other points the material process distorts the pictorial information leading the viewer to read the work as abstraction. I find the contrapuntal tension resulting from this oscillation to be indicative of the many avenues open to contemporary painters choosing to explore the spaces between established methodologies.



Arturo Herrera  
#19 DF4  
collage and mixed media on paper  
98.5 in. x 48.5 in.  
2006







My proposal will instruct a dialogue between the establishment and the experimental, the past and the present. By fostering an environment that is responsive to the issues of modern and contemporary art, this exhibition attempts to be accessible to a public that ranges from scholars to the proletariat. This proposed four-month exhibition, 2023, is to be confirmed in a binding legal contract by David Rockefeller while he serves on the Board of Trustees at the Museum of Modern Art, New York.<sup>1</sup> Funding for this exhibition is to be generously awarded by the Warhol Foundation, Creative Time and the MacArthur Foundation with additional resources from private individuals and organizations.

All press materials for the exhibition must be finger-painted on synthetic human flesh by New York Times critic Roberta Smith in collaboration with an alcoholic schizophrenic Indian in his middle ages and a towel rack<sup>2</sup>. The opening of 2023, sponsored by LVMH, will kick off with Honey Boo Boo singing the National Anthem followed by a gay guy telling bad jokes. As the crowd begins to grow restless and agitated at the homosexual man's excessively racist, sexist and iconoclastic humor an anonymous man in a trench coat runs onto the stage and unveils a massive suicide bomb strapped to his chest. Immediately, a pulsating flash of light and a deafening high pitch screech reverberate across the museum as the chaos twists and bends into a laser light, hot pink super sweet 16 party with confetti, balloons and live music by Daft Punk featuring Pussy Riot and the Atlanta West Pentecostal Church Choir.

Each day for the entire course of the exhibition one well-established gallerist, collector, curator, art dealer, critic or artist will come to the MOMA's main atrium and fabricate three pieces of art from the Mystery Art Box. The works crafted are to be immediately sold online with all proceeds supporting local arts communities<sup>3</sup>. The Opening week will host craftsmanship in this order by Larry Gagosian, Andrea Rosen, Harvey Weinstein, Anne Coulter, Charles Saatchi, David Geffen and Philip Niarchos<sup>4</sup>. The public closing will have functional waterfalls for swimming and fried chicken.

1 If Mr. Rockefeller becomes ill or resigns an equivalent MOMA Board of Trustee or Honorary Chairman is to be selected by the Rockefeller Family to fill this role.

2 In the case Ms. Smith is unavailable simply allow the schizophrenic and towel rack to assume responsibilities.

3 Local arts communities are defined by ethnicity alone with a dedicated 5% of all proceeds going to each ethnicity equally.

4 The rest of the line up will be dictated one year before the exhibition opens collectively by Leopold Masterson, Tamara Johnson, Trey Parker and Matt Stone.

\*Whatever aspects of said proposal cannot be accomplished must be plagiarized or reenacted by an anonymous third party and financed through a blind trust in the Virgin Islands.

**The Museum of Modern Art**  
11 West 53 Street  
New York, NY 10019-5497  
(212) 708-0400

#### **Mission Statement**

Founded in 1929 as an educational institution, The Museum of Modern Art is dedicated to being the foremost museum of modern art in the world.

Through the leadership of its Trustees and staff, The Museum of Modern Art manifests this commitment by establishing, preserving, and documenting a permanent collection of the highest order that reflects the vitality, complexity and unfolding patterns of modern and contemporary art, by presenting exhibitions and educational programs of unparalleled significance; by sustaining a library, archives, and conservation laboratory that are recognized as international centers of research; and by supporting scholarship and publications of preeminent intellectual merit.

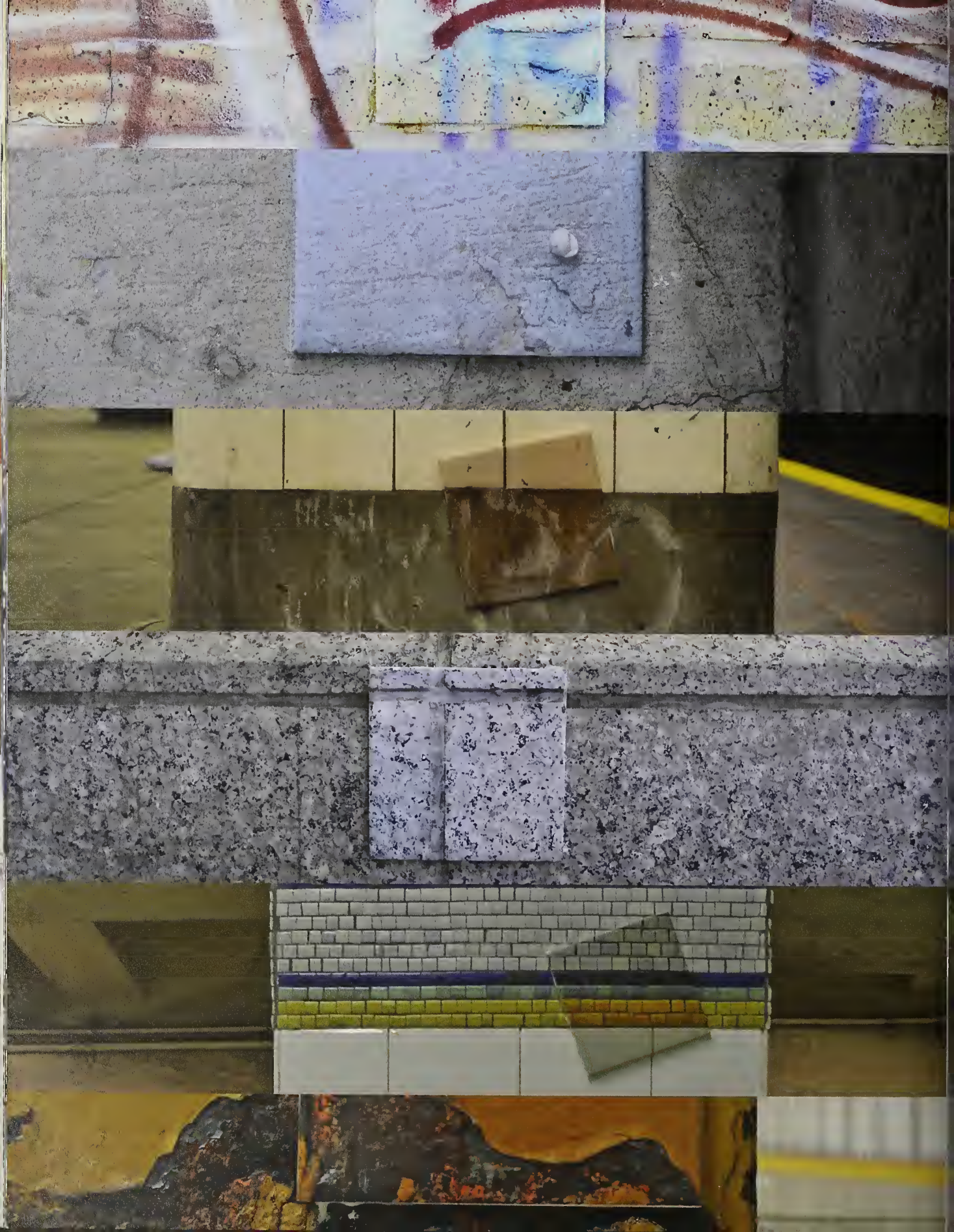
Central to The Museum of Modern Art's mission is the encouragement of an ever-deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves.

To achieve its goals The Museum of Modern Art recognizes:

- That modern and contemporary art originated in the exploration of the ideals and interests generated in the new artistic traditions that began in the late nineteenth century and continue today.
- That modern and contemporary art transcend national boundaries and involve all forms of visual expression, including painting and sculpture, drawings, prints and illustrated books, photography, architecture and design, and film and video, as well as new forms yet to be developed or understood, that reflect and explore the artistic issues of the era.
- That these forms of visual expression are an open-ended series of arguments and counter arguments that can be explored through exhibitions and installations and are reflected in the Museum's varied collection.
- That it is essential to affirm the importance of contemporary art and artists if the Museum is to honor the ideals with which it was founded and to remain vital and engaged with the present.
- That this commitment to contemporary art enlivens and informs our evolving understanding of the traditions of modern art.
- That to remain at the forefront of its field, the Museum must have an outstanding professional staff and must periodically reevaluate itself, responding to new ideas and initiatives with insight, imagination, and intelligence. The process of reevaluation is mandated by the Museum's tradition, which encourages openness and a willingness to evolve and change.

In sum, The Museum of Modern Art seeks to create a dialogue between the established and the experimental, the past and the present, in an environment that is responsive to the issues of modern and contemporary art, while being accessible to a public that ranges from scholars to young children.















In 1578, Paolo Veronese finished *The Annunciation*. The painting depicts the angel Gabriel informing Mary of her impending pregnancy. This painting would not be in my normal interest or subject matter, however if one looks to the right of Mary one will find a small bulbous vase, inflated like an upside down balloon holding a branch with leaves. During the late 1570's, no vases had been found in the likeness, which appeared in the painting.

*The Annunciation* sits in the Accademia Gallerie in Venice, Italy. Fast forward a few hundred years to 1922 when a young lawyer turned glass house operator, Paolo Venini, meets a Venetian painter named Vittorio Zecchin who dabbled in glass design. Vittorio takes inspiration directly from the vase in the painting and thus the Veronese vase is born, standing as the main symbol of Venini.



As a glassmaker, this volumetric and simple form has fascinated me.

My proposal is henceforth:

I propose to display *The Annunciation* with a Veronese made in the 1920's from the Venini factory along side the painting. Along with these two pieces would be Josiah Mcelheny's piece "The Conversation Surrounding the Veronese Vase", and a Veronese vase by Lino Tagliapietra, Dante Marioni, Janusz Poznaniak, James Mongrain and myself. Accompanying these individual vases would be a video of each contemporary makers approach to pursuing their own iconic version of this vase.



All of these will be displayed upon shelves or as wall pieces. In the center of the room will be Piero Manzoni's *Artist Breath*, 1960. Perhaps a balloon or glass, his artifact depicts a breath as essentially a bubble, deflated and preserved. In my minds' eye what could be more perfect then pursuing a breath? This breath is the breath that breathes form into the Veronese vases I propose to show as a group. This is also a strong reference to Duchamp who proclaimed he was a respirateur, or a breather. Therefore, as a glassmaker, I am a preserver of this act of breathing.

I realize that some of the participants in my proposal may not be alive now, and therefore forgoing the proposal guidelines, however through art and through history it is often the objects or works left behind long after the artist has breathed his/her last breath that remain...





## OFG 2023

Morehshin Allahyari·CJ Davis·Rachel de Joode·Jeff Gibbons·Dick Higgins Gallery·Michael Mazurek·Francisco Moreno·Michael A. Morris·Arthur Peña·Michelle Rawlings·Alfredo Salazar·Caro·Keith Allyn Spencer·Kevin Todora·Brad Troemel·Michael Wynne·Jeff Zilm

This is the current roster of Oliver Francis Gallery in Dallas, TX 2013. They are my community and inspiration. Kevin Jacobs is founder and director of OFG and I consider him to be one of my closest friends and allies within the microcosm that has been dubbed "The Dallas Art Scene." But "scene" is a fleeting term, meant to describe a brief moment. Of course to us and many other artists outside of Dallas that reside in their own scene, respectively, this thing that we got going on, this social project that we call "Art", there is nothing fleeting about it. It is perpetually relevant. But life happens and time, which seems to be the central concept within the TwentyThirteen/TwentyTwentyThree Exhibition, is obviously inevitable. Within that inevitability, the role that we have chosen for time is to supply us with history. As malleable and un-serving at times as history may be, at its core it provides us with lessons; history is a tool for teaching and informing. My proposal for the future exhibition of TwentyThirteen/TwentyTwentyThree is to present the current roster of Oliver Francis Gallery as a group show that will be curated by Kevin Jacobs. Ten years.....a decade of life where the careers of these artists will be reexamined and presented as history that all of us are creating today. What is the life span of these artists? Of their work? What happens to those who stop making, those who go on to consume the riches of the art world or those who have all but given up? This future show, for some of the artists (including myself), may serve as a post mortem showing of work or as a celebration of humbled beginnings. OFG: 2023 will tell the story of a small but willing gallery in Dallas, full of capable artists who are, like so many, vying to occupy space in this history that we make for ourselves.

A single work from each artist that is created or conceived in 2023 will be hung along with documentation of this year, 2013, and the events that occurred within Dallas, Oliver Francis Gallery and among its artists. Along with this documentation the current (future) state of OFG, Mr. Jacobs and the artists will be made available for the TwentyThirteen/TwentyTwentyThree Exhibition. The lessons of our history may have a place in 2023 or this could all be for not.

...

\*(A) It must be stated that upon the unfortunate scenario of an untimely death of Mr. Kevin Jacobs, I, Arthur David Peña appoint Tamalee Jamson and Leopold Masterson to occupy the role of curator.

\*(B) In the case of death of any of the artists, including myself and if (A) occurs, work may be chosen from the last active year of the artist. In the case that (A) does not occur, Mr. Jacobs will be free to choose any work from the deceased artist body of work.

\*(C) Since the amount of space available to OFG 2023 is yet to be determined, the works from any given artist is open to any media or object and may be hung according to the curators wishes.





Jewelers Kate Furman, Lane Vorster, Sophia Readling and Ruta Reifen starting March 2014 ending March 2023, will correspond in a collaborative Jewelry collection. This capsule collection will unfold as follows:

Each year a piece will be completed. Starting in rotation from one to the forth artist.

A piece will be initiated by concept in writing and progressed between the four artist's gradually. The forth artist must finish the piece and write the idea for the continued piece. All artists should consider and comply with the original conceptual guidelines.

This will be an on-going discovery and global communication process.

As much as this project is open and flexible it is also restricted by a step-by step process, there is a contract between the artists to follow and commit.

Stay posted to see the Jeweler's code progress.

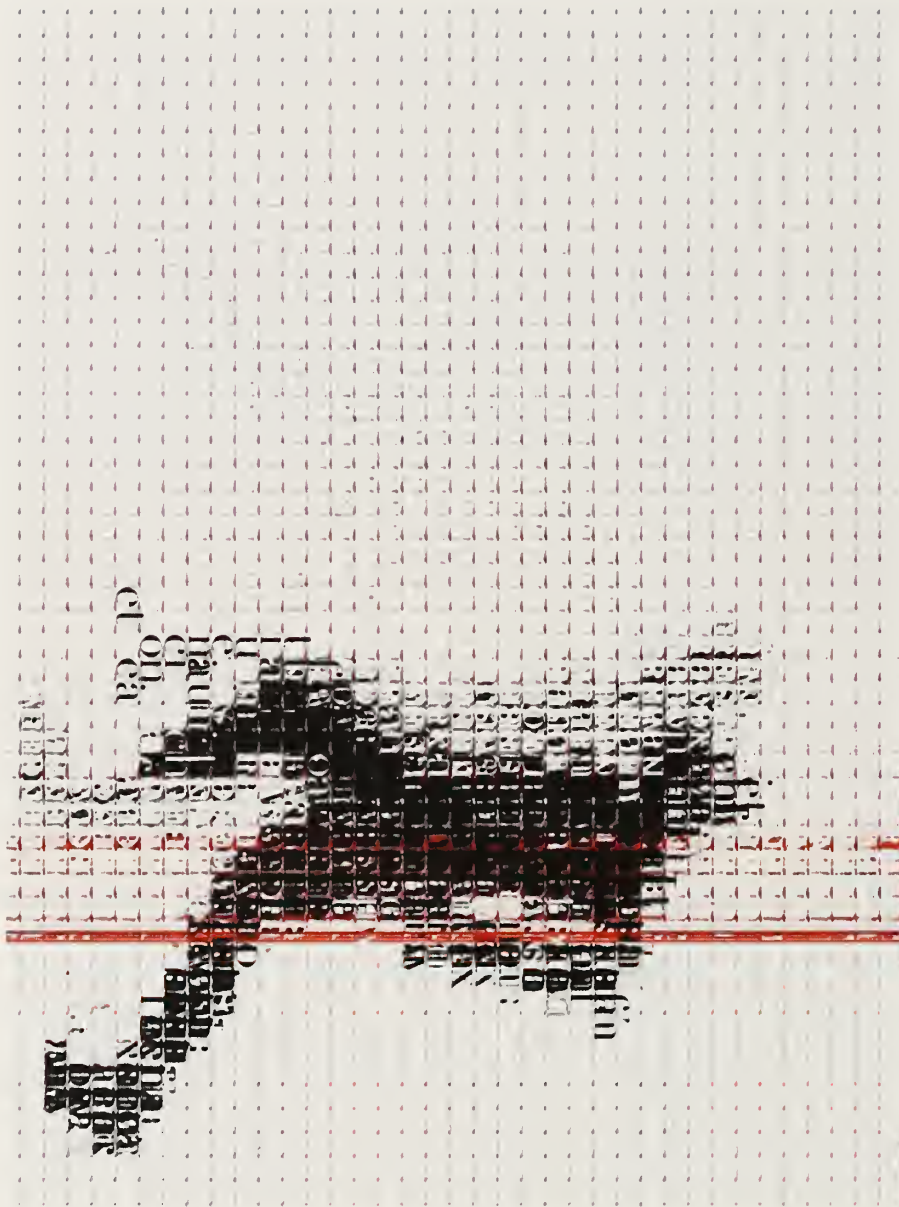




Talisman  
**CAREER RESURRECTION**



Copy the desired talisman on your printed PDF  
CV in ink or your own blood. Scan it. Attoch it to  
an email it to every gallery and museum in  
NYG.



```

String descriptiveWords[] = {
    "fall", "swing hips", "couldn't if I wanted to", "she too",
    "what do you think?", "despair/disappear", "or have her",
    "while she looks the other way", "try again", "see this?",
    "she wanted it", "drove her to", "tease", "touch me",
    "uncomfortable", "embarrassed", "seduce", "reaching",
    "concealing", "if I were you", "at a loss for", "exhausted", "unsure",
    "show off", "you bet", "shame", "repeat", "hold", "tense",
    "biting", "rage", "engulfs her", "shrug it off",
    "remember", "repeat", "stand in for", "read me?"
};

PFont font;
int timer = 0;
int counter = 0;
int randomChangeTime = 100;

void setup() {
    size(1920, 1280);

    textAlign(CENTER);
    font = createFont("Didot", 30);
    textFont(font);
}

void draw() {
    background(0);

    fill(255);
    text(descriptiveWords[counter], width/2, height/2);

    if (millis() - timer > randomChangeTime) {
        if (random(10) < 3) {
            counter = int(random(37));
        }
    }
    if (millis() - timer > 5000) {
        randomChangeTime = int(random(2500, 4000));
        println(randomChangeTime);
        timer = millis();
    }
}

```





Artists are often at odds with their competition and to combat this I would like to show a sense of camaraderie by presenting my painting *cowboy church* alongside its more popular and prolific counterpart: *Cowboy Church* by the artist Bradley Schemhl. Furthermore, in lieu of showing originals and to speak of the commonplace nature of reproduction in our culture, in 2013 I will show a reproduction of my own piece *cowboy church*. Alongside my personal reproduction of *cowboy church* will be print of Schemhl's *Cowboy Church*.

---



Bradley Schemhl  
Cowboy Church  
oil on canvas  
20in x 30in, 2001

**Pages: 4,5**  
**Katie Bell**  
**Sharin' Stones**  
**2011**  
**Acrylic, plaster, tile, carpet, foam**  
**32" x 5" x 2" and 21" x 5" x 2"**

**Making Strides**  
**2012**  
**Acrylic, linoleum, plaster, foam**  
**7" x 9"**

**Fainting Violet**  
**2013**  
**Acrylic, plaster, foam**  
**9" x 12"**

**Pages: 6,7**  
**Jani Benjamins**  
**Untitled: Figure**  
**2011**  
**Graphite**  
**8.25" x 5"**

**Untitled: Hand Hold**  
**2011**  
**Graphite**  
**8.25" x 5"**

**Untitled: Legs UP**  
**2011**  
**Graphite**  
**8.25" x 5"**

**Untitled: Arm Scarf**  
**2012**  
**Graphite**  
**8.25" x 5"**

**Pages: 8,9**  
**Claudia Bitran**  
**The Zone**  
**(12:00)**  
**2013**  
**HD Video**

**Pages: 10, 11**  
**Trey Burns**  
**Wrapped House**  
**2012**  
**Archival ink jet, Ed. of 10**  
**12" x 18" (Frame; 14" x 20")**

**Pizza Motel**  
**2012**  
**Archival ink jet, Ed. of 10**  
**12" x 18" (Frame; 14" x 20")**

**Pages: 12,13**  
**April Childers**  
**Happy Birthday**  
**2012**  
**Freezer, furniture dolly, acrylic paint, magnet, dead**  
**raccoons, dead cats, dead,dogs, dead birds, dead**  
**opossums, dead fox, paper and plastic wrappings,**  
**35 mm film, Narragansett beer**  
**23" x 27" 34"**

**A Place to put Things**  
**(Whose Fault is it for Livin' Anyways?!)**  
**2013**  
**Various materials**  
**125" x 64" x 132"**

**Pages: 14, 15**  
**Ben Dowell**  
**Pyramid**  
**2012**  
**Dyed plaster**  
**32" x 32" x 18"**

**Pages: 16, 17**  
**Zach Gabbard**  
**Time For Everything**  
**2013**  
**Cold neon, aluminum, electronics**  
**6' x 5' x 3"**

**Pages: 18, 19**  
**Sam Gassman**  
**Gloriana the Faerie Queen**  
**2013**  
**Assemblage**  
**7' x 2' x 2'**

CONTENTS:

Abercrombie ribbon c.1930	Glass eyes c.1905	Seashells c.2000
American pressed glass c.1885	Glass "T" c.2004	Shredded Frute shams c. 2000
Arabesque fabrics 2013	Gold wedding band c.1900	Shredded lace c.1960
Bark 2013	Graphite 2013	Shredded linen damask c.1895
Birmingham pottery head c.1840	Hair ornaments c.1900	Shredded kimono c.1930
Bronze dragon plaques c.1920	Ink stain c.1964	Shredded men's underwear 2013
Bug pin c.1945	Jerusalem reliquary cross c.1920	Shredded silk pouege c.1930
Carpet tacks 2013	Knob c.2009	Sheffield sphinx c. 1810
China doll elements c.1925	Light bulb (not included) 2013	Silver handbag c.1895
Chinese bone elements c.1930	Limoses enamel patten c.1905	Silver halle c.1900
Chinese silk c.1890	Manson fragments 2012	Sleigh bells c.1890
Chippendale style hardware c.1950	Messou vase c.1909	Smashed mirror 2013
Cracker Jack grotesque c.1970	Mosley fur c.1910	Smashed parlor table c.1870
Dip pen c.1895	Non functioning watch c. 1959	Swarovski crystals c. 2005
Dutch silver fork c. 1890	Non functioning clock c.1959	Staffordshire poodles c.1840
Eagle flag final c. 1934	Odd Fellows Lodge scepter c.1885	Theater ornament c.1920
Elbowy pencil c.1900	Pen rubs c. 1920	Tiffany trumpet vase c.1900
Edwardian buckle c.1912	Persian enamel vase c.1950	Trouble light c.1925
Elastic ribbon c.1900	Pigment 2010	Unattributed bone elements c.1926
Feather c.2011	Piano stool c.1915	Victorian jewelry c.1890
Frog c.1905	Queen of the Faeries 2013	Wine box lid c.1968
Gold crown c.1880	Roman ring c.100 BC	X-ray film fragment
German bone elements c.1917	Romanesque buckle c.1050	Yellow caution tape 2013
George Washington c.1901	Royal Copenhagen figure c.1890	Zebulon 2013
	Sacrificial material 2013	

**Pages: 20, 21**  
**Stefan Gunn**  
**Untitled**  
**2013**  
**Screenprint on paper**  
**15" x 20"**

**Security Blanket**  
**2011**  
**Screenprint on paper**  
**12" x 16.5"**

**Pages: 28, 29**  
**Rachel Klinghoffer**  
**All gold everything, 2012 - 2013**  
**(grouping of 5)**

**Bun Head**  
**2013**  
**Bra, hydrocal, imitation gold leaf**  
**8" x 4.5" x 3"**

**Sheep(ish) Head**  
**2013**  
**shoes, hydrocal, imitation gold leaf**  
**10" x 3" x 3"**



**Hanukkah Bush**  
2012  
Hanukkah garland, house paint, hydrocal, imitation gold leaf  
6" x 3.5" x 2"

**George Washington Bust**  
2012  
Bra cup, seashell, underwear, hydrocal, imitation gold leaf  
10" x 8.5" x 3.5"

**(Her) Tunic**  
2013  
Bra back, hydrocal, imitation gold leaf  
14" x 7" x 1"

**Pages: 22, 23**  
**Daniel Herr**  
**White Mania**  
2012  
Oil on canvas  
60" x 48"

**The Hub Hasn't Cared Jackshit...**  
2013  
Oil on canvas  
60" x 50"

**Study for Three Environments**  
2012  
Oil and spray paint on canvas  
48" x 60"

**Pages: 24, 25**  
**James Foster**  
**Head/Space/Head**  
2013  
Plaster, pigment, paint, magnets  
11 x 11 x 11"

**Pages: 26, 27**  
**Tamara Johnson**  
**Your Front Yard**  
2013  
Sod  
Dimensions varied

**See Something, Say Something**  
2013  
Watercolor on paper  
30" x 22"

**Pages: 30, 31**  
**Kimo Nelson**  
**Untitled (#0401)**  
2013  
Acrylic on linen  
40" x 44"

**Pages: 32, 33, 34, 35**  
**Leopold Masterson**  
**New York Street Art**  
May, 2013  
Glazed porcelain, embedded pigments  
6" x 6" at various sites

**Pages: 36, 37**  
**DH McNabb**  
**Value of a Dollar #2**  
2013  
Glass, enamel decal, dollar bill  
Approx. 3" x 3" x 2" each

**Value of a Dollar #3**  
2013  
Glass, enamel decal, dollar bill  
Approx. 3" x 3" x 2" each

**Pages: 38, 39**  
**Arthur Peña**  
**Attempt 72**  
2013  
Sandpaper, gesso, pine ash, pine, drywall, plexiglass, staples  
4" x 7"

**Attempt 73**  
2013  
Drywall, wire, mesh, pine, pine ash, gesso, finishing nails, hydrocal  
5.25" x 7.5"

**Pages: 40, 41**  
**Ruta Reifen**  
**From her new Collection, Supreme**  
**Supreme Neckpiece**  
2013  
Gold plated copper, enamel resin, glass, thread  
4" x 2" x 0.75"

**Supreme Ring**  
2013  
Gold plated copper, enamel resin, glass, Swarovski crystal  
1" x 1.25" x 1"

**Pages: 42, 43**  
**Casey Jex Smith**  
**Urn Chord**  
2012  
Pencil on paper  
10.5" x 7.5"

**Urn Finger**  
2012  
Pencil on paper  
10.5" x 7.5"

**Pages: 44, 45**  
**Catherine Siller**  
**Margins (3:48)**  
2013  
Video

**Pages: 46, 47**  
**Rebecca Ward**  
**Cowboy Church**  
2012  
Bleach on canvas  
18" x 15"

**Transhumance**  
2013  
Bleach dye, gouache and acrylic on canvas  
40" x 30"

## Terms of Agreement

Thirteen Twenty Three Exhibition  
June 14th 2013

This agreement is made on \_\_\_\_\_ (date) by and between \_\_\_\_\_ (the "Artist") and TamJamson & Leopold Masterson Productions for the *Thirteen Twenty Three Exhibition* at *a space* (the "Gallery") located at 964 Dean Street, Brooklyn NY, 11238. The artworks exhibited at any time pursuant to this Agreement are hereinafter collectively referred to as the "works" or "work" refer specifically to those artwork's information provided by the said Artist.

### Agency

The Artist appoints *a space* at 964 Dean Street for the purposes of exhibition only. *a space* shall not permit the Artworks to be used for any other purposes without the written consent of the Artist, which will probably not be an issue. *a space* will immediately terminate its physical location and responsibilities upon the closing of the exhibition and will not be revived again until said exhibition is resurerected in 10 years.

### Exhibition

The said exhibition, *Thirteen Twenty Three*, will be held from June 14th – June 16th, 2013. Signing this agreement, the artist agrees to participate in the second half of this project (in 2023) and will adequately and to whatever extent not "too illegal" attempt to have their proposals (B) executed in the future space, most likely MOMA in New York. "Too illegal" is encouraged but not endorsed or funded. Void upon death. In the occurrence of said event, "death" the Artist will procure a beneficiary to complete their work and proposal. Animals are not allowed for this position.

### Responsibilities

*a space* will be responsible for losses up to \$100.00 USD for each individual incidental, indirect or inconsequential damages while the works are on display during *a space's* open hours. *a space* is not responsible for damages or losses which occur while work is in transit to *a space* or during a period that is not set hours of operation, June 14th 6-11pm, June 15th 10-5pm, June 16th 10-5pm. If the Artist intends to damage one's own work, *a space* will applaud your motivations but not reimburse these efforts. *a space* will provide shipping back to said Artist in the occurrence the work is shipped. Take note, USPS in New York sucks. All works must be picked up from said "gallery" during the week of June 17th - 21st.

### Future

For the intent of the future, the Artist will be held responsible for communicating with said parties, TamJamson & Leopold Masterson in the event the Artist's information changes; ie email address, phone number, or preferred communication platform. This is crucial to the second half of said exhibition set to conclude by the end 2023.

### Commission

*a space* shall receive a commission of 5% percent of the retail price for each Work sold. In the event of a purchase, *a space* will discuss on site with the buyer when funds shall be received and when works are to be picked up.

Modifications

All modifications of this Agreement must be in writing and signed by both parties. This Agreement constitutes the entire understanding between parties hereto.

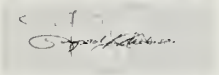
Drop off: Tuesday-Thursday, June 11, 12, & 13  
Pick up: Monday-Friday, June 17 - 21

Selected Art Work(s): Please fill out below

1.  
Title: \_\_\_\_\_  
Dimensions: \_\_\_\_\_  
Medium: \_\_\_\_\_  
Year produced: \_\_\_\_\_  
Price of work: \_\_\_\_\_  
Minimum acceptable price of work: \_\_\_\_\_  
(This information will not be shared with anyone)

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the dates set below.

\_\_\_\_\_  
SIGNATURE OF ARTIST

\_\_\_\_\_  
DATE OF CONTRACT  
  
\_\_\_\_\_  
Tamalee Jamson Productions

L# 631-682-3010  
T# 254-715-3811  
  
ThirteenTwentyThreeExhibition@gmail.com  
www.ThirteenTwentyThreeExhibition.com



11538  
BROOKLYN NEW YORK  
JUNE 14 2013  
7PM  
964 DEAN STREET











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